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SELECTED DRAWINGS
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GALLERIES AND IN
THE LIBRARY AT
CHRIST CHURCH
OXFORD PART IV ♡♡



CHOSEN & DESCRIBED
BY SIDNEY COLVIN M.A.
KEEPER OF PRINTS
AND DRAWINGS IN
THE BRITISH MUSEUM



OXFORD: AT THE CLARENDON PRESS

LONDON: HENRY FROWDE

MDCCCCV

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LEONARDO DA VINCI (BY OR AFTER)

HEAD OF A MAN SHOUTING IN BATTLE

HHEAD over life-size, wearing a heavy turban-like cap, the head thrust forward in three-quarters to the right, the brows drawn fiercely down and mouth opened as in the act of yelling with rage. In the right-hand lower corner some tongue or flame-shaped outlines of which the meaning is not clear.

This fragment of a cartoon is of the highest possible interest. The head is that of the central figure in the central group of men fighting about a standard in Leonardo's lost masterpiece of the Battle of Anghiari. The composition of this group is well known from several sources, especially from a drawing at the Louvre, which was copied by Rubens from a yet earlier copy, and from an engraving made in reverse from the Rubens drawing by Gerard Edelinck. (A portion of the central figure from Edelinck's engraving is here reproduced, showing the head in the opposite direction from our cartoon.) Fine first sketches for three of the heads, including this one without the cap, are preserved at Buda-Pest and are well known by reproductions.¹ The present fragment lay almost unknown until lately in the Douce collection (which consists to a large extent of second- or third-rate grotesque and caricature drawings of the sixteenth and seventeenth centuries). It is executed in strong black chalk on sheets of paper pasted together with overlapping edges, according to the method in use for large cartoons at and about this date. It belonged to the collection of Jonathan Richardson, who has copied on the back of the mount the well-known passage of Vasari's *Life of Leonardo* in which the group is described, and has added the words, 'This Head 'tis exceeding probable is a part of that famous Original Cartoon.' At first sight it is very tempting to indulge the hope that Richardson was right, and that we have here in truth that great treasure, a genuine and important fragment of Leonardo's perished work. When Leonardo went to France in 1516, we are told that he left the greater part of his cartoon in charge of the authorities of Santa Maria Nuova at Florence, while the drawing for the group of horses still remained in the Sala del Consiglio: it might quite well have happened that a fragment like this should survive the dispersion or destruction of the rest and find its way at last into Richardson's collections.² But Richardson's hope can hardly, in the mind of any careful student, survive a closer examination. Something of the rush and fury of Leonardo's original intention no doubt survives here, and in some of the lines the mingled fire and subtlety characteristic of his touch are not remotely suggested. But on the whole the first-hand impress of the master's work is wanting. The clumsy indication of form in the ear, the crude rectangle formed by the projecting left brow, the mechanical, imperfectly understood drawing of the strained open lips and the muscles round about them, still more the commonplace and styleless touches with which the shadows of the jaw and throat, and again the rolled part of the cap, are modelled; these are things which cannot be got over. Put side by side with the genuine cartoon of the Virgin and St. Anne at the Royal Academy, this one seems devoid of magic and inspiration. Neither can the lack be explained by supposing that we have here an original which has been heavily and more or less completely worked over by another hand: I at least am unable to discern under the commoner work which is everywhere apparent the traces of finer work obliterated.

We can only suppose, therefore, that this fragment is a copy, by one of the many contemporary students who flocked to work after the cartoons of Leonardo and Michelangelo while they remained intact and served, in the phrase of Benvenuto Cellini, as the 'school of the world'. Even so, it is of very remarkable value as preserving, on the scale of the original, as much of its exact aspect and spirit as it was within the compass of a contemporary copyist to seize.

Black chalk. Dimensions of the original, 19 x 16 in.

University Galleries.—Collections, Richardson, Douce.

¹ See J. P. Richter, *Literary Works of Leonardo da Vinci*, Plates XVI, XVII.

² All that is known as to the Leonardo cartoon and the wall painting which he began to execute from it is well summarized from the original authorities by H. P. Horne, *Leonardo da Vinci* (Arista's Library, 1903).



LEONARDO DA VINCI (BY OR AFTER)

HEAD OF A MAN SLEEPING IN BATTLE

Head over life-size wearing a heavy, rusted-like cap, the head turned forward in three-quarters to the right, the brows drawn heavily down and mouth opened as in the act of yelling with rage. In the right-hand lower corner some tongue or flesh-colored outline of which the meaning is not clear.

This fragment of a cartoon is of the highest possible interest. The head is that of the central figure in the central group of men fighting about a standard in Leonardo's two masterpieces of the Battle of Anghiari.



The composition of this group is well known from several sources, especially from a drawing at the Louvre, which was copied by Dürer from a yet earlier copy, and from an engraving made in reverse from the Italian drawing by himself. (A portion of the central figure from Leonardo's drawing is now reproduced showing the head in the opposite direction from our cartoon.) The first sketch in this series of drawings is the one which the copy was preserved of the head including this one within the copy, and preserved at that time and very well known by reproduction. The present fragment of almost unknown origin is in the Italian collection (which contains a large extent of second-hand material) and contains a drawing of the skeleton and some fragments of the original. It is executed in black ink on sheets of paper pasted together with overlapping edges according to the method in use for large cartoons at and about this date. It belongs to the collection of Leonardo's drawings and was copied on the back of the mount the well-known fragment of Leonardo's sketch of the head of the group is described and has within the words 'The head of the group is described in a part of the famous original cartoon' exceeding probable is a part of that famous original cartoon. At first sight it is very tempting to believe the large head of Leonardo was right and that we have here in truth the great master's cartoon and fragment of Leonardo's cartoon. When Leonardo went to France in 1516 we are told that he left the greater part of the cartoon in charge of the ambasciatore of France, Giulio de' Medici, while the drawing of the group of horses still remained in the hands of Leonardo. It might thus be supposed that the cartoon was destroyed or destroyed in the hands of the French, but that a fragment of the cartoon was preserved in the hands of the French, and that this fragment was the one which was copied on the back of the mount the well-known fragment of Leonardo's sketch of the head of the group is described and has within the words 'The head of the group is described in a part of the famous original cartoon' exceeding probable is a part of that famous original cartoon.

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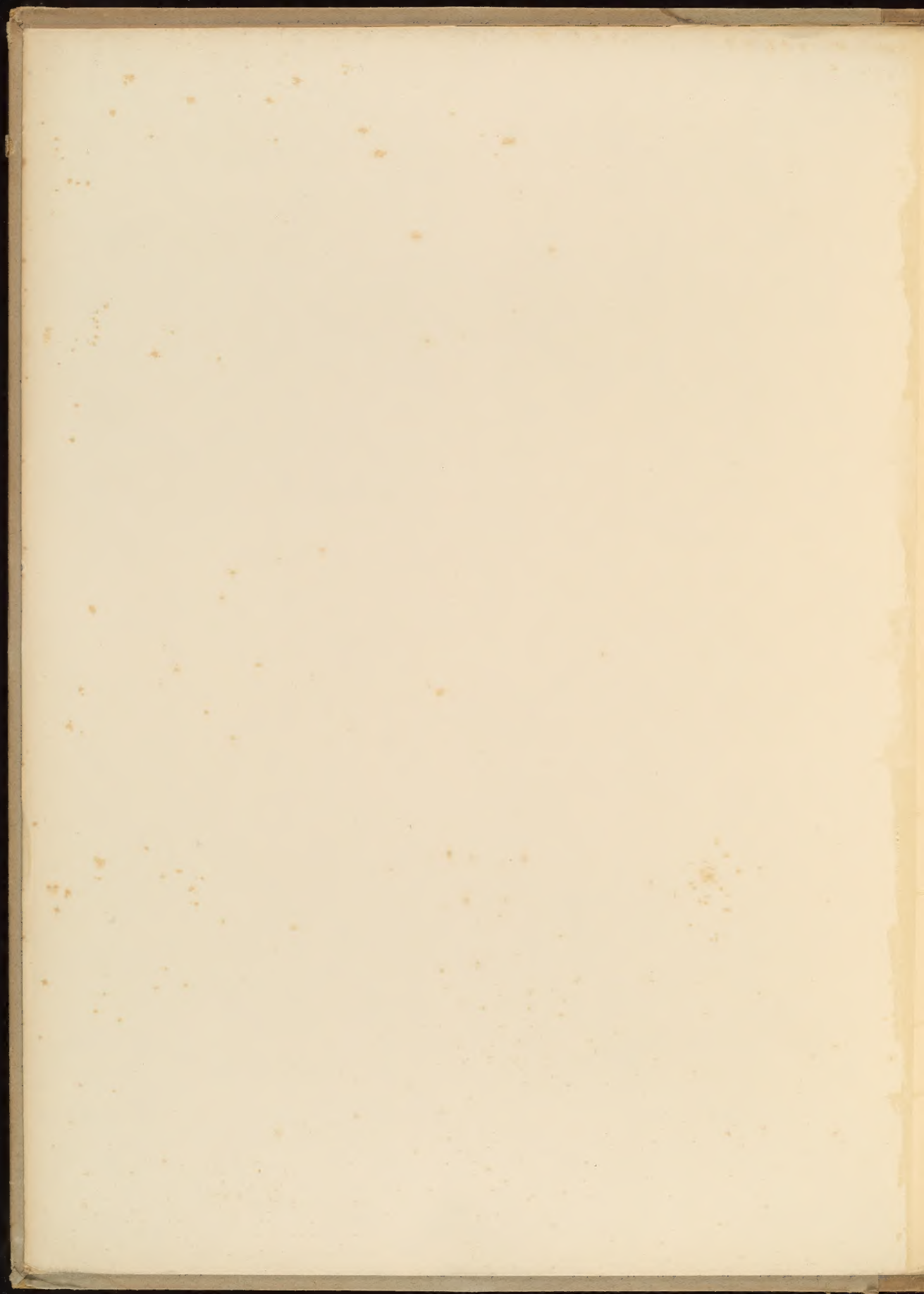
We can only suppose, therefore, that this fragment is a copy of the original, and that it was copied on the back of the mount the well-known fragment of Leonardo's sketch of the head of the group is described and has within the words 'The head of the group is described in a part of the famous original cartoon' exceeding probable is a part of that famous original cartoon.

Black shell. Dimensions of the original, 10x18 in.

Physiology Laboratory—Collection, Museum, London.

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GIAMPETRINO

CARTOON FOR A VIRGIN AND CHILD

THE Virgin, seated nearly in full face, inclined and looking somewhat downward to the right, clasps with her right hand the right shoulder of the Child, who kneels on one knee beside her, facing nearly to the front and laying his left cheek against her right breast which he presses with his right hand. His left hand lies in her lap, holding apparently an end of drapery.

Finished cartoons for pictures like this by the Italian masters of the great age exist, as is well known, only in very small numbers. The present example bears the influence of Leonardo da Vinci in every stroke. In the face of the Virgin his characteristic cast of features and inward sweetness of expression are very well caught; but the relative dullness of the Child, with the general heaviness of touch and the somewhat empty roundness of the shoulders in contour and modelling, contradict at a glance the traditional ascription of the work to the hand of the master himself, and declare it to be that of one of the less gifted among his pupils. The particular pupil can be identified without doubt as Giampetrino, all whose special mannerisms, as seen in his pictures at Pavia, Milan, and elsewhere, are here repeated.

Black chalk. Size of original, 22 $\frac{1}{2}$ x 15 in.

Christ Church.—Collection, Guise.

GIAMPETRINO

CRADLE FOR A VIRGIN AND CHILD

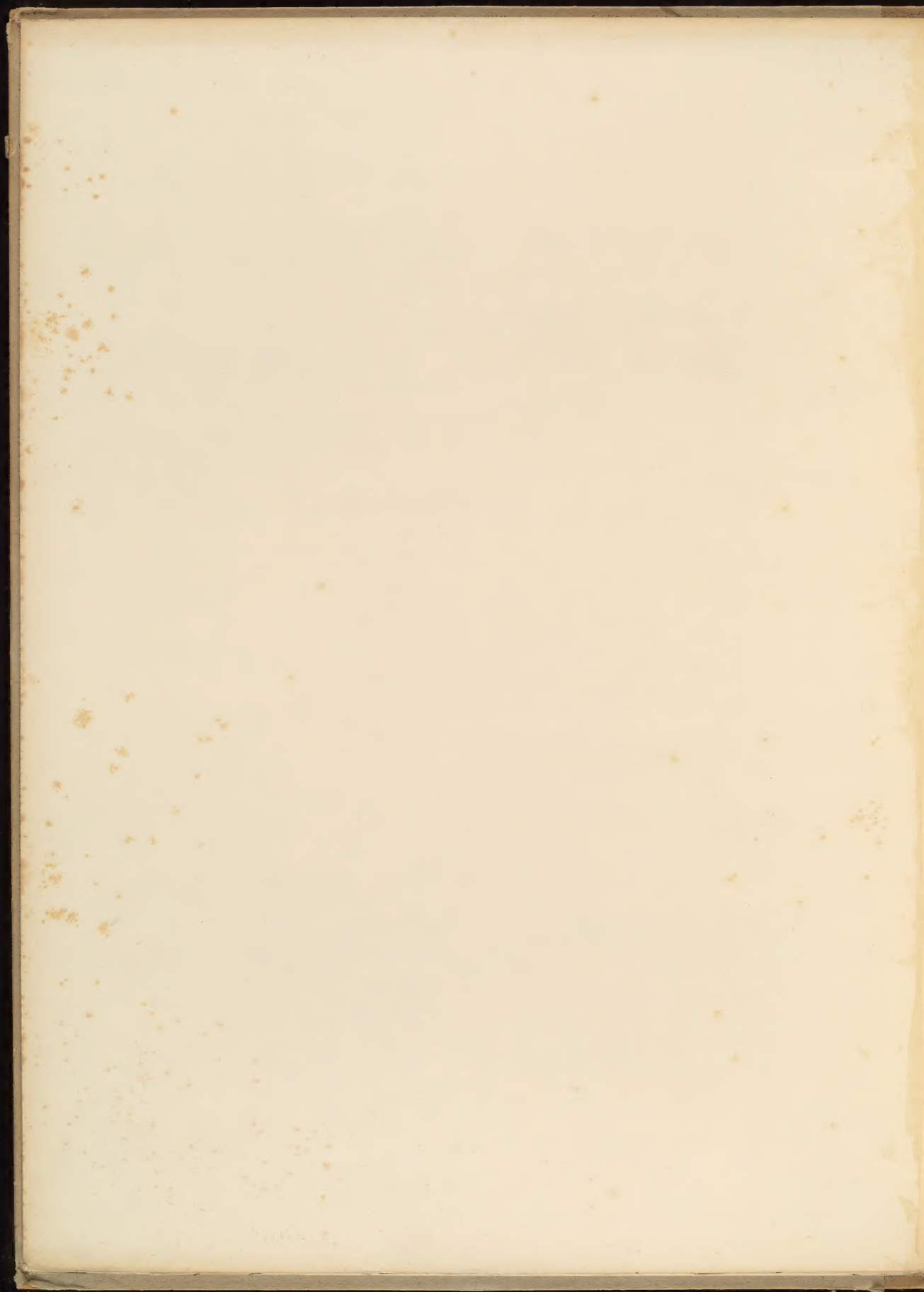
The Virgin seated nearly in full face, inclined and looking somewhat downward to the right, with her right hand the right shoulder of the Child, who kneels on one knee beside her, facing nearly to the front and resting his left elbow against her right breast which he presses with his right hand. His left hand lies in her lap, holding apparently an oval of silver.

Finished various for pictures like this by the Italian masters of the great age, as we well know, only in very small numbers. The present example bears the influence of Leonardo the First in every stroke. In the face of the Virgin his characteristic cast of feeling and formal execution of expression are very well caught; but the relative dulness of the Child with the general heaviness of touch and the somewhat empty treatment of the drapery is common and modelling contrasted at a glance the traditional position of the work to the hand of the master himself, and declare it to be that of one of his few pupils among his pupils. The particular pupil can be identified without doubt as Giampetrino, all whose special mannerisms are seen in his pictures at Paris, Milan, and elsewhere, are here repeated.

Black chalk. Size of original, 22 1/2 x 12 in.

Christ Church—Collection, Oxford.





SODOMA (GIOVANNI ANTONIO BAZZI)

CARTOON FOR A VIRGIN AND CHILD WITH SAINTS

IN the middle, reaching nearly to the top of the paper, is the Virgin seated in full face, her head and eyes directed slightly downwards to the right. Her right hand lies apparently idle at her side; the fingers of her left are locked into those of the Child's right. He turns his head backwards over his right shoulder to look up at her with a broad smile. To the right and left of the Virgin, and a little in the rear, appear two elderly male saints: one (to the left) bald, beardless, and apparently wearing a monk's habit; the other (to the right) bearded; of the latter the head only appears and not the figure.

Slight, somewhat lax and hasty work in the unmistakable later manner of Sodoma, though still showing traces of his early training under Leonardo at Milan. The head of the Child turned back sharply over his shoulder, with his mouth stretched into a broad smile, almost a grin, is one of the inveterate mannerisms of this master. The three upper heads are good, especially those of the two male saints; the modelling, or rather the suggestion of modelling, in the Child's body and limbs vague and weak, the action of the interlocked hands poorly indicated.

Life-sized cartoon in black chalk, on six sheets of paper pasted together with overlapping edges: dimensions of the original, 39×29½ in.

University Galleries.—Collection, Chambers Hall.

THE HISTORY OF THE

REIGN OF

CHARLES THE FIRST

BY

JOHN BURNET

OF

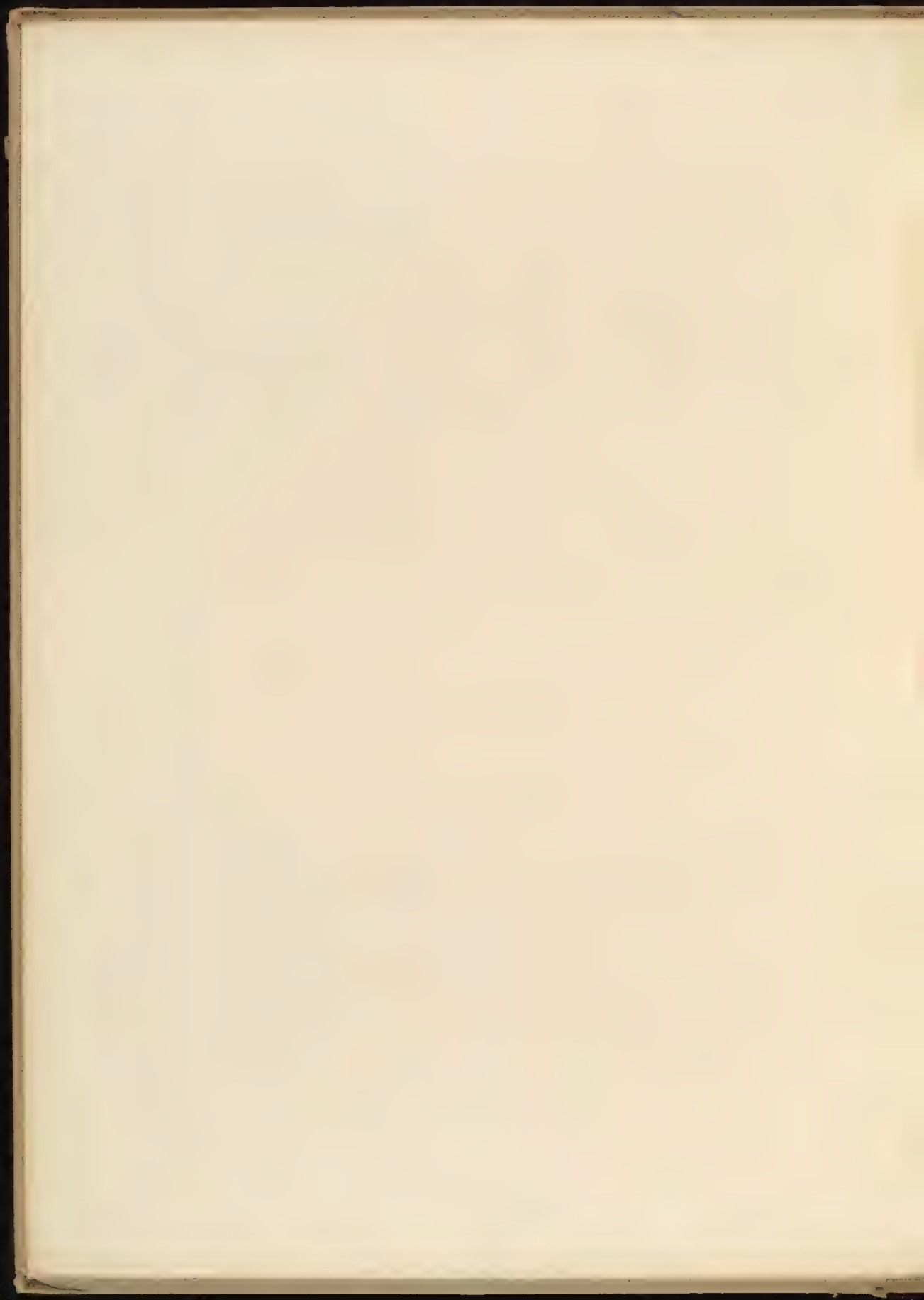
THE UNIVERSITY OF OXFORD

IN TWO VOLUMES

LONDON

Printed by J. St. John, at the





FILIPPINO LIPPI

SHEET OF LIFE STUDIES FROM THE MALE MODEL

FOUR figures of undraped models (none, apparently, the same) standing in different attitudes: also, near the upper margin towards the left, two studies of men's heads, one very slight. The study on the left is on a different sheet of paper from the rest, to which it has been joined by pasting.

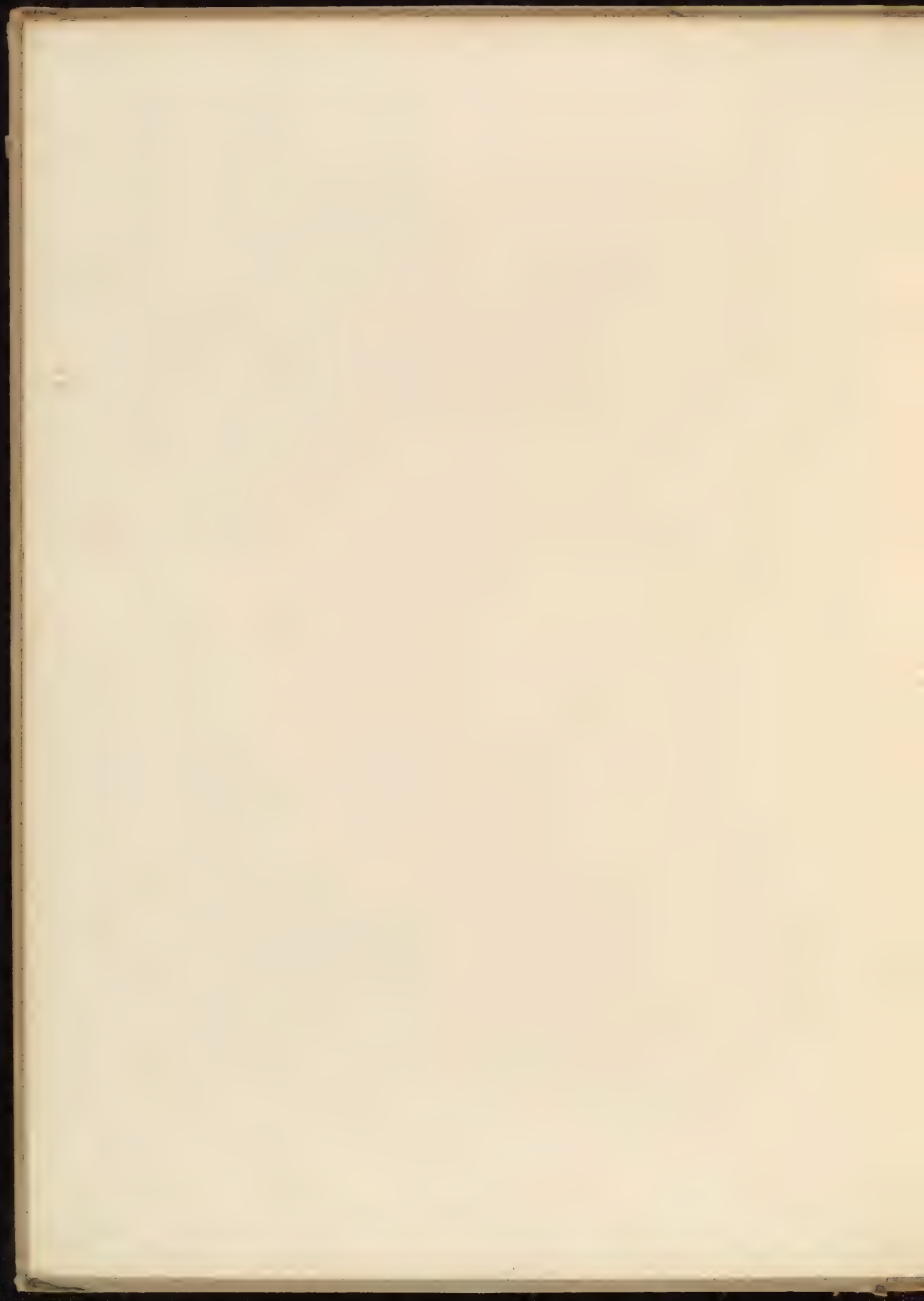
There exist by the master a good number of life studies of exactly this character, some finer in quality (e.g. a well-known sheet in the Malcolm collection in the British Museum) and some poorer. The present example, like the one which follows, belongs to the Vasari collection, and both are still mounted together within an architectural border, and accompanied by a woodcut portrait of the artist, on the sheet of Vasari's book of drawings on which he had originally pasted them.

Silver point heightened with white on lilac prepared paper.

Christ Church.—Collections, Vasari, Guise.







FILIPPINO LIPPI

SHEET OF STUDIES FROM THE MALE MODEL DRAPED AND UNDRAPED

ONE man heavily draped standing nearly in profile, with his head turned towards the front and inclined downwards; another male model, with his cloak gathered about him, standing in full front with his right hand raised; a third, older model nude with body bent and left arm advanced; and a study of an ear nearly life-size. The cloaked figure, on a slightly larger scale than the other two and drawn on a separate sheet, has been joined with them by pasting.

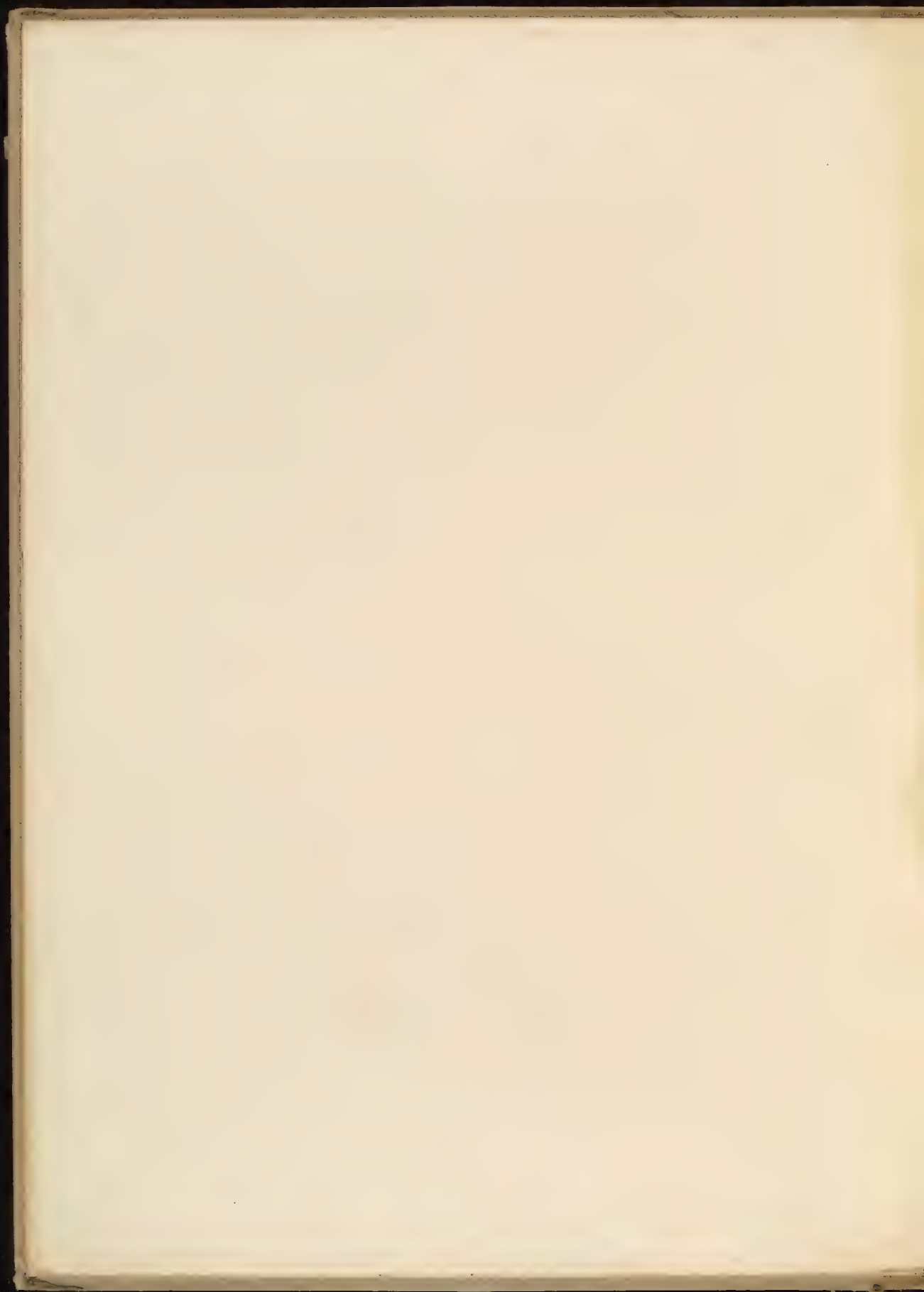
Work of exactly similar character and quality to the last: the cast of drapery worn by the left-hand figure particularly fine and bold. From the same leaf of Vasari's book of drawings as the last.

Silver point heightened with white on lilac prepared ground.

Christ Church.—Collections, Vasari, Guise.







MICHELANGELO BUONARROTI

STUDIES FROM A HORSE: WITH SKETCH OF A GROUP OF FIGHTING MEN

THE sheet has at one time been folded. Across the upper half a horse standing in profile from left to right is drawn and shaded with vigorous sweeping strokes of the pen. The position of the legs farthest from the eye is barely indicated: the neck, which was evidently moved up or down during the sketch, is indicated in two different positions: there has not been room on the paper for the head. In the lower half of the sheet, towards the right, the quarters and one hind leg of the same horse, again in profile, and in the act of walking, are drawn in the same manner: to the left, part of the barrel, crupper, and hind leg are more lightly sketched from the off side near the shoulder; and below this, on a small scale, is sketched a confused group of men fighting on foot and horseback. From the back of the paper, lines of ms. in Michelangelo's handwriting show through, especially in the lower half of the sheet; these are the rough draft of portions of several sonnets.

Michelangelo's commanding power of eye and hand as a pen draughtsman in his earlier years is scarcely anywhere better illustrated than here. The studies have been generally, and no doubt rightly, assumed to be for incidents in the background of the Cartoon of Pisa, and therefore to belong to the year 1504.

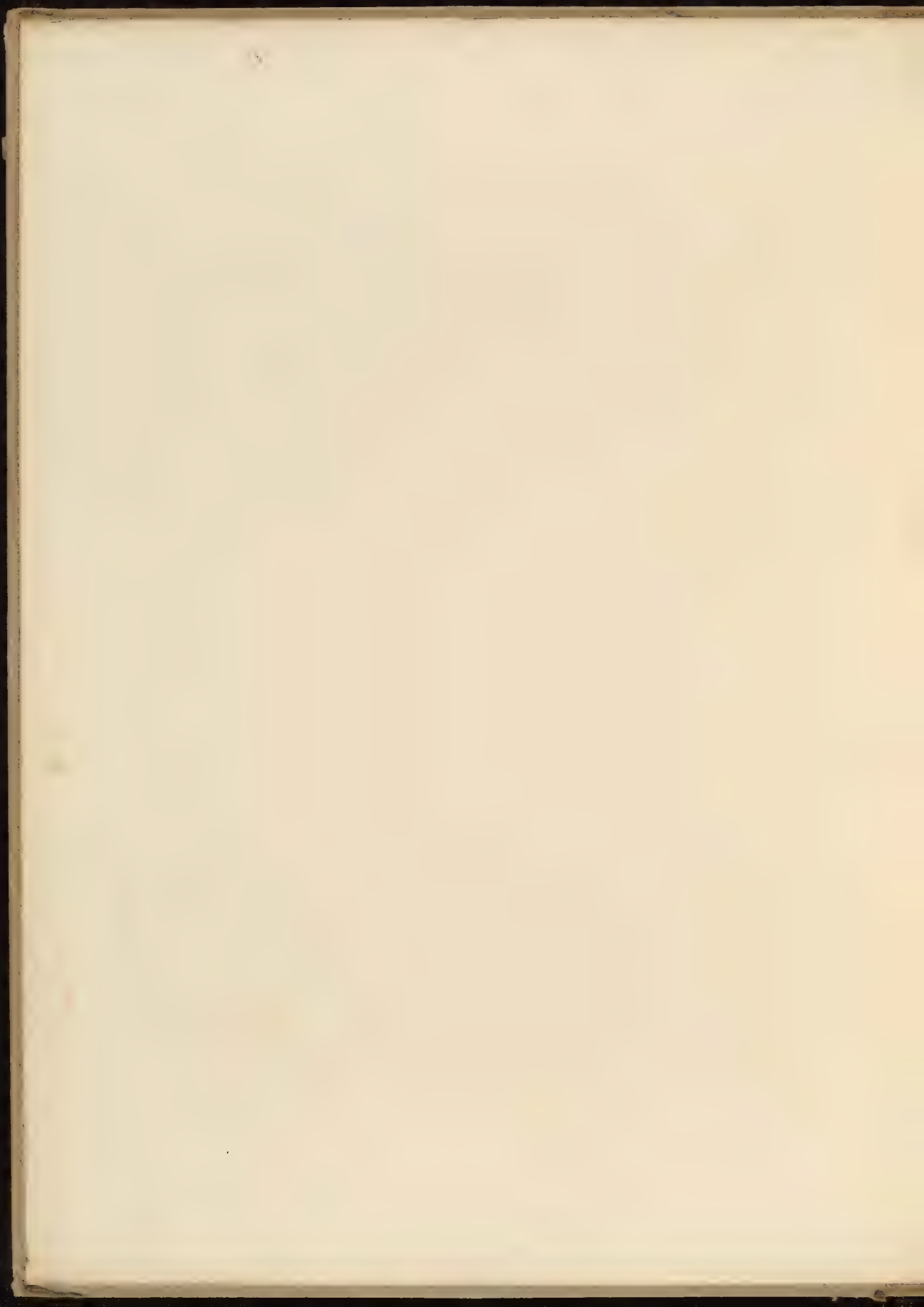
(See Robinson, *Critical Account*, no. 18; Berenson, *Florentine Drawings*, no. 1558.)

Pen and bistre.

University Galleries.—Collections, Ottley and Lawrence.







MICHELANGELO BUONARROTI

STUDIES FOR SAMSON SLAYING THE PHILISTINE, ETC.

TOWARDS the left and along the bottom of the sheet, six studies, the two lowest fully shaded and finished, for a group of Samson slaying the Philistine; the motive and position of the figures in each case varying more or less. Between the lowest group and the right-hand margin, a slight sketch of a head and upraised right arm only, perhaps for yet another composition of the same. Over the right-hand upper corner of the sheet another much smaller sheet has been pasted: on this appear two slight sketches of the figure of Christ in the act of driving the money-changers out of the temple (for the complete composition there are two drawings in the British Museum).

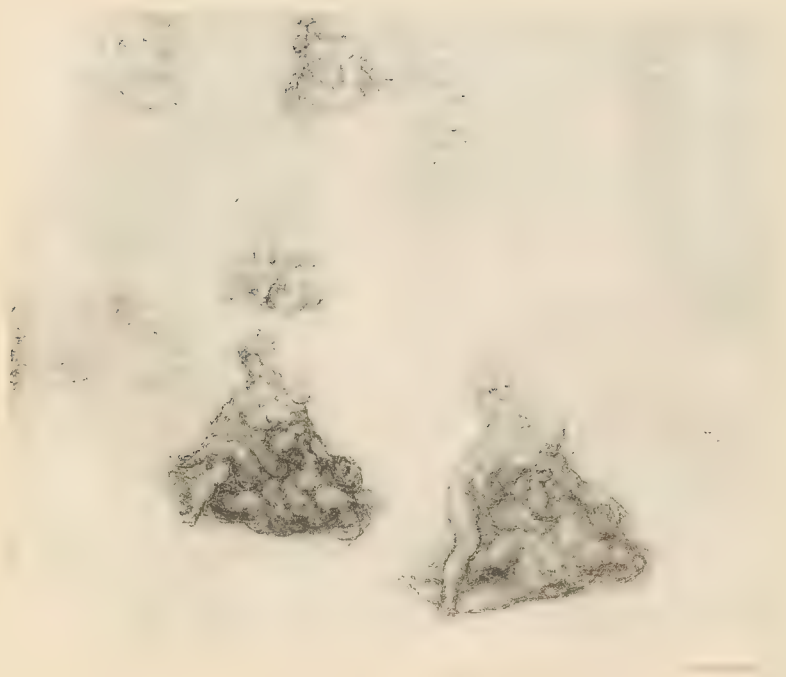
This sheet illustrates very characteristically Michelangelo's way, in the latter part of his career (about 1535-45), of preparing his designs by a number of progressive trial sketches in chalk. Vasari, in his life of Pierino da Vinci, tells how Pierino once saw 'certain sketches by Michelangelo of Samson slaying a Philistine with the jawbone of an ass'. Mr. Berenson suggests that these may be the very sketches in question; Sir J. Robinson, that they may have been intended as a design for a medallion or small relief. The subject was no new one in Michelangelo's work. Cellini tells us how it had been his intention to carve a 'Samson with four figures' out of the block afterwards wrought by Bandinelli into a Hercules and Cacus; but this was at a date certainly earlier than that of the present sheet.

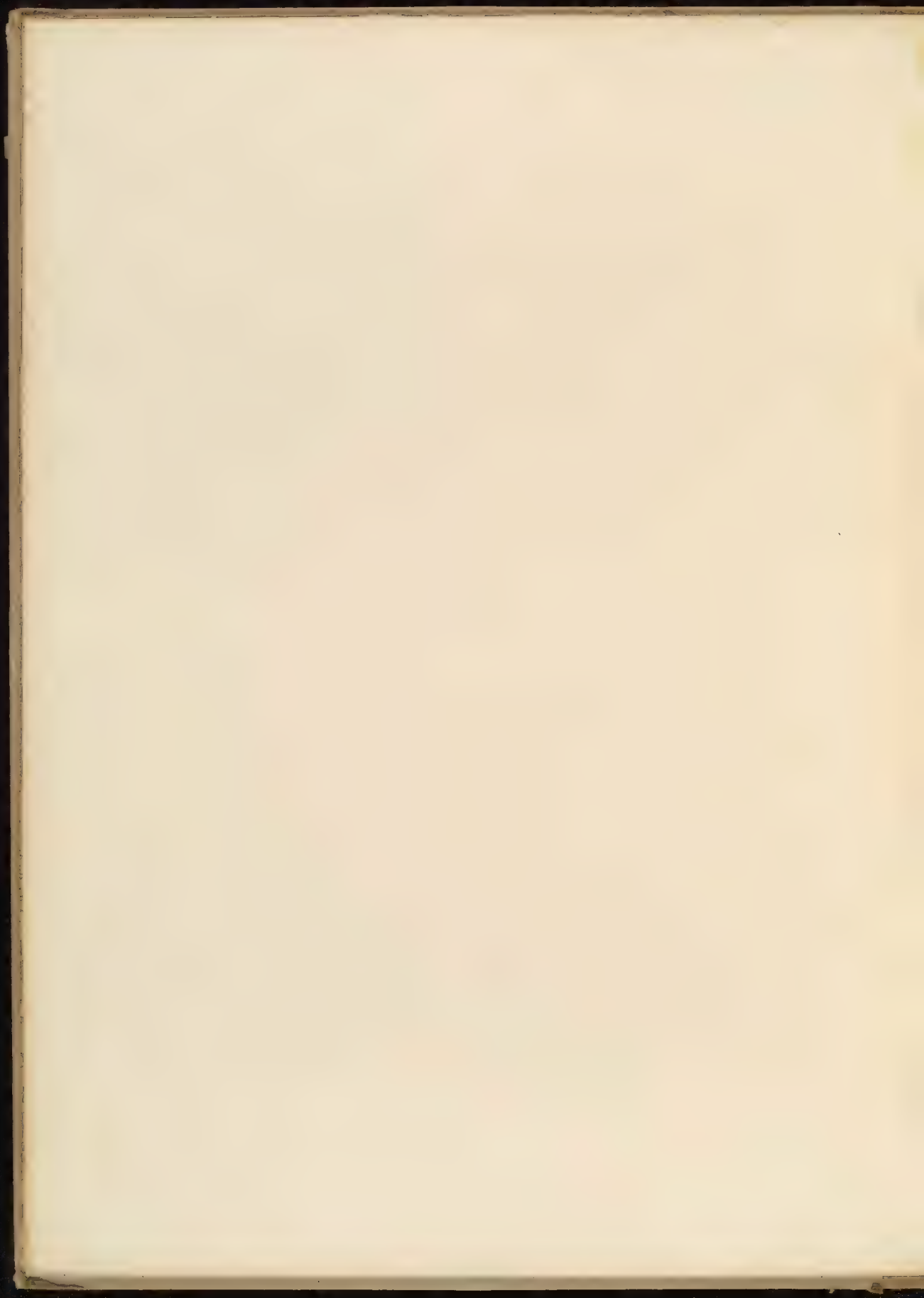
(See Robinson, *Critical Account*, no. 69; Berenson, *Florentine Drawings*, no. 1571.)

Black chalk.

University Galleries.—Collections, Buonarroti, Wicar, Lawrence.







RAPHAEL OR TIMOTEO VITI

PORTRAIT OF A YOUTH SUPPOSED TO BE RAPHAEL

HHEAD nearly life-size, turned in three-quarters to the left with the eyes looking towards the right; the sitter wears a berretta, his hair is long and flowing. The head, hair, cap, and throat are finished, the bust and shoulders very slightly indicated. At foot, in an eighteenth-century hand, the inscription, *Ritratto di se medesimo quando giovane*.

This attractive head has given rise to much discussion, and is indeed a document of the first importance in relation to the vexed question of the authorship of a number of drawings traditionally ascribed to Raphael, but of late years claimed by many authorities for his elder townsman and presumed first teacher Timoteo Viti. In the first place, it is generally assumed that the portrait is that of Raphael himself as a lad of fifteen or sixteen. The features and air certainly point in that direction, and are such as might well develop into those represented a few years later in the interesting but little-known portrait formerly belonging to Mr. Ruskin, and in the famous, much-injured but undisputed portrait of the artist by himself at the Uffizi. On the other hand, it is not impossible that the likeness may be that of another lad of similar type, and not really of Raphael at all. If the sitter is indeed the young Raphael, then it is impossible that the hand can be his: for there is nothing to prove or make it likely that at that age he could draw from life in a manner so free and sure: and we should have accordingly to fall back on the hypothesis of Timoteo Viti; which is that of Morelli, Minghetti, Lützow, O. Fischel and others. But could Timoteo, who in the few authentic paintings which have come down to us is but a dull and timid craftsman at best,—could he at any time have drawn with so animated a line as this, or have put such good structure into the head and such fineness of young expression into the mouth? It is true that the heavy shadows defining the upper eyelids, with a kindred heaviness of touch in the outlines of the left cheek, and a certain vagueness in the attachment of the nose to the face, are signs which may be counted in favour of the attribution to Timoteo. What seems certain is that at one time, probably about the time of Raphael's visit to Urbino in 1504, the younger master did adopt much the same technical manner as the elder commonly used in the handling of chalk, the direction of shading, and so forth, and that the two worked in this manner from the same model or models: so that there are a certain number of drawings of this period which may fairly be contested between them. If the present example is by Raphael, this is the period to which it must belong; but then it cannot be his own portrait, only that of a younger lad in some degree resembling him. If it is by Timoteo Viti, then it may quite well be the portrait of Raphael, taken as a boy before he left Urbino; and we should have to acknowledge in Timoteo a surprisingly much finer draughtsman than he was a painter, and to admit his claim to the authorship of certain other fine drawings similarly touched and shaded, and sometimes claimed for him, e.g. the two so-called 'Sisters of Raphael' in the Malcolm collection at the British Museum. Either solution has its difficulties, and for the present it seems best to leave the question open.

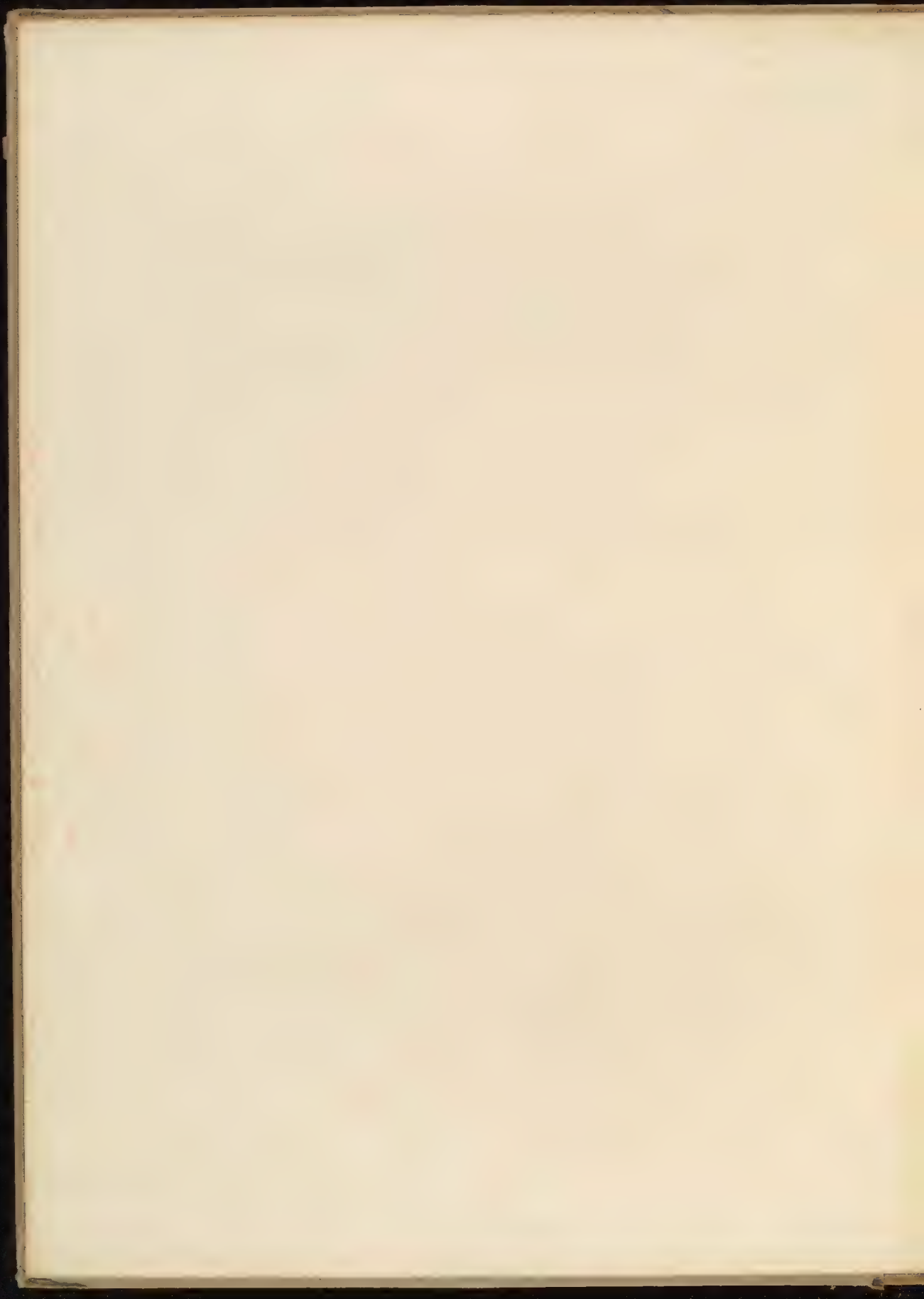
(See Passavant, *Raphael von Urbino*, no. 434; Robinson, *Critical Account*, no. 28; Lermolieff, *Kunstkritische Studien*, Berlin, p. 232; O. Fischel, *Raphaels Zeichnungen*, p. 225, no. 619.)

Black chalk.

University Galleries.—Collections, Wicar, Ottley, Harman and Woodburn.







RAPHAEL

SEVEN FIGURES SEATED: PART OF A DESIGN FOR A LAST SUPPER

THE left-hand half of a long table; the side next the spectator is unoccupied, at the far side are four men seated, at the end three more. They are in everyday dress, but by attitude, gesture and turn of head, it is made clear that the design is one for a composition of the Last Supper: the figure farthest to the right (that is, in the middle of the table) sitting for that of Christ, the other six for Apostles. The head of the Apostle placed between two others at the end of the table is repeated in a separate outline sketch at foot. In the left-hand lower corner the initials R.V. The drawing has been squared for enlargement.

Beautiful work of the master's early Florentine time, about 1505. The Umbrian spirit of quietude and religious inwardness still breathes in every line; and an exquisite balance is kept up between the element of pure and simple nature in the pose and expression of the single figures and that of controlling rhythmical purpose in the design which binds them together. No known painting by the master or his pupils exists in which this composition has been used.

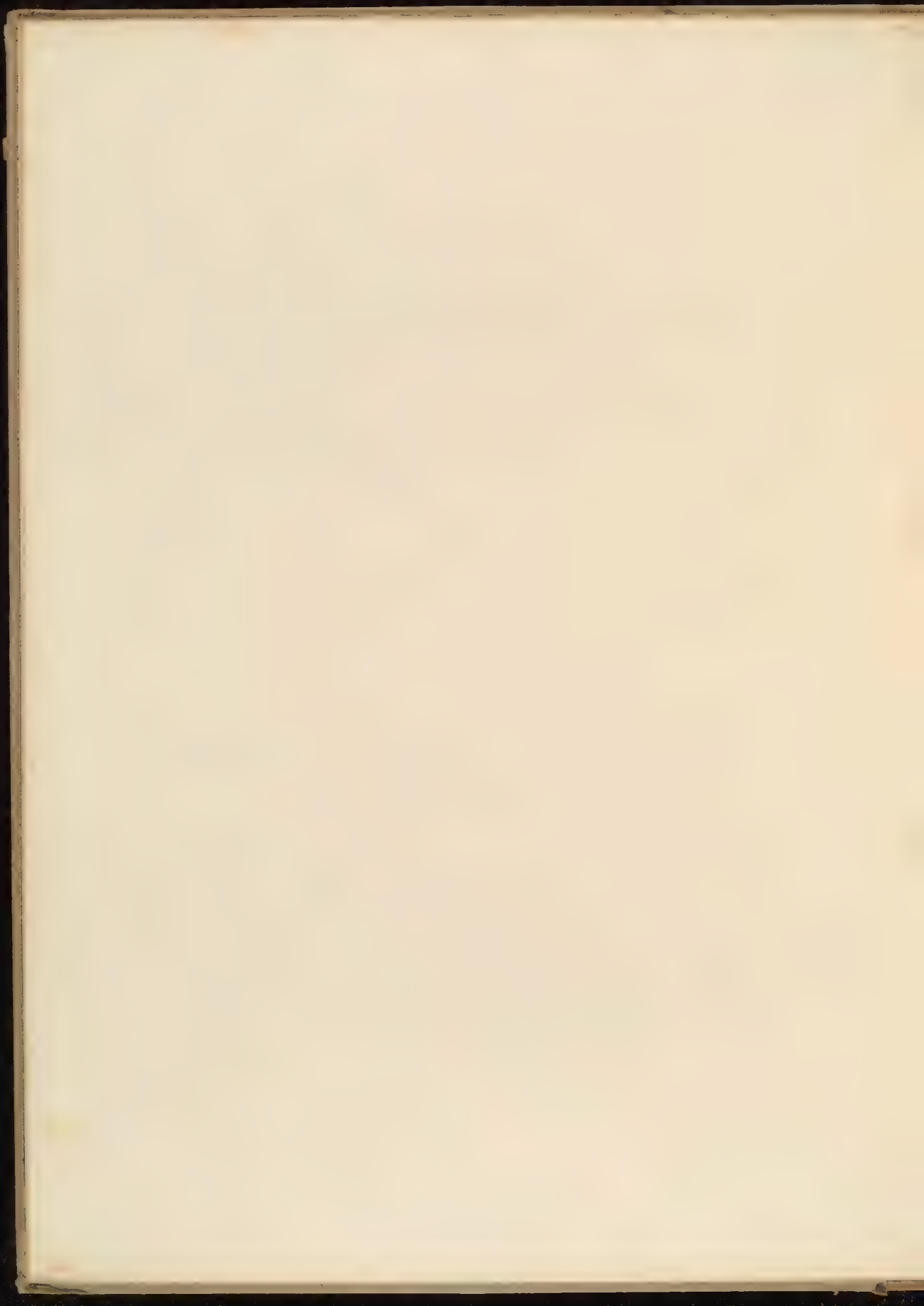
(See Robinson, *Critical Account*, no. 32.)

Silver point and white, on pinkish buff prepared paper.

University Galleries.—Collections, Antaldi, Lawrence.







RAPHAEL

SKETCH FOR A GROUP OF FIGHTING MEN

IN the foreground a warrior, naked but for a loin-cloth, strides forward over the body of a fallen enemy, lifting in both hands a weapon to strike him as he lies. Further back, to the left, another seen in profile retreats with bent body and bowed head, his left arm raised to protect his face: to the right a third, seen from behind, raises on his left arm a shield to protect himself from assault, while with his right hand beside his thigh he grasps a sword. Between the middle and the right-hand man, the head and shoulders of another advancing with a shout towards the right are faintly outlined.

Sketch for the subject executed in *grisaille* on the panel at foot of the statue of Apollo in the *School of Athens*. This drawing represents the opposite pole of Raphael's art from II, 9 and 10: like the previous pen groups of fighting men (II, 15 and 16), with which it is closely connected, it exhibits the utmost of his attainment, in rivalry with Leonardo and Michelangelo, in the expression of fierce combative energy. But here, as always, a controlling instinct of graceful linear rhythm prevents the energy from bursting bonds. The drawing was probably done without the model, wholly from acquired knowledge, and is not quite without weak places, as in the foreshortened trunk of the fallen man and the modelling of the strained left flank of the man on the right. But on the whole it is of magnificent quality, quite as fine as any of the group to which it belongs; and it is amazing that a critic of the power of Morelli (followed by Herr Koopmann) should have supposed it to be by any other hand.

(See Robinson, *Critical Account*, no. 73; O. Fischel, *Raphaels Zeichnungen*, p. 68, no. 156.)

Red chalk.

University Galleries.—Collections, Wicar, Ottley, Lawrence.

REPORT

OF THE

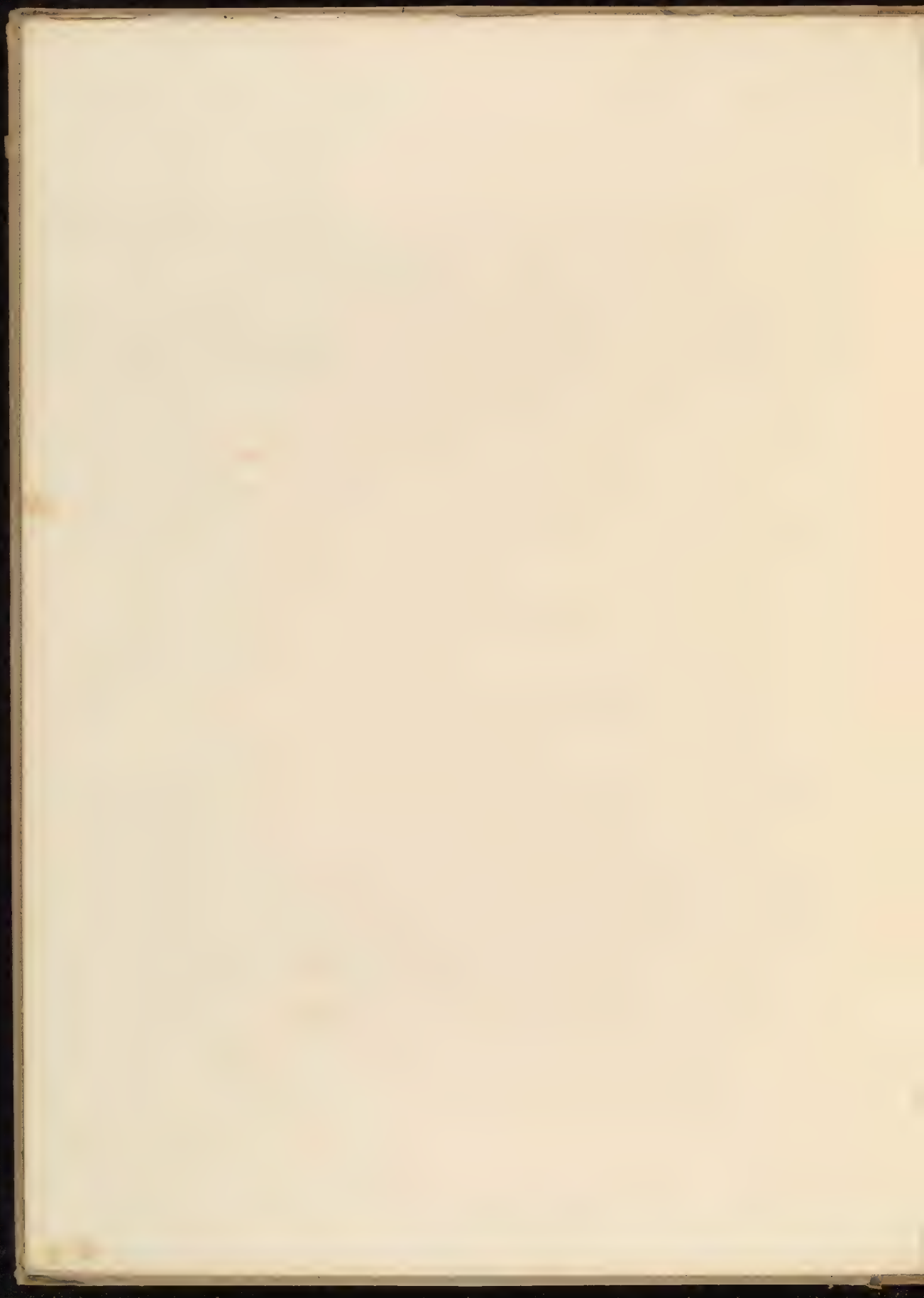
COMMISSIONERS OF THE LAND OFFICE
IN RESPONSE TO A RESOLUTION
PASSED BY THE HOUSE OF COMMONS
ON THE 17TH MARCH 1871

IN THE HOUSE OF COMMONS
ON THE 17TH MARCH 1871

BY

1871





CORREGGIO

FIRST SKETCH FOR A VIRGIN AND CHILD WITH SAINTS

THE artist, having no more than the first cloudy notion or 'fog' of his design in his mind's eye, has covered most of the surface of his paper with vague suggestions of figures, now almost indistinguishable, in red chalk. He has then taken a brush and swept in with a full point more definite, but still merely suggestive, outlines of the principal figures; towards the right, a Virgin seated nearly in full face and holding the Child on her lap, while she looks down at the little St. John who stands beside her stretching out his right arm towards the Child upon her knees. To the right, bowing his face to the head of the Child, stands an old bearded male saint, doubtless St. Jerome. Still further to the right, and half cut off by the edge of the paper, stands a tall upright figure apparently intended for that of another male saint.

Few drawings of great masters are more interesting than those in which we find them thus trying to fix their first floating and indefinite ideas for any given composition. Confused as the present example looks at first sight, the hand of such a master, and specifically that of Correggio, is quite unmistakable in it. It is probable that in this drawing we have his first, less than half-realized, idea for the picture of the Madonna with St. Jerome now in the Dresden Gallery; although in the finished painting we find the composition reversed and otherwise greatly modified.

Red chalk and bistre.

Christ Church.—Collection, Guise.







TITIAN

(A) TWO FIGURES IN A LANDSCAPE

A TALL tree a little in the background fills the chief part of the sheet; about its foot grow lower trees or brushwood. In the foreground towards the left, a man with bowed shoulders rests from labour, leaning with both hands on the head of a long staff (or mattock?). A second figure is vaguely indicated beside him.

A slight but expressive sketch, possibly for an Adam and Eve after the Fall: the foliage massed and handled in Titian's unmistakable manner of pen-work.

Pen and bistre.

(B) SKETCH FOR A COMPOSITION OF THE HOLY FAMILY WITH ST. JOHN

Wide landscape with a castle and trees on a knoll in the middle distance and jagged mountains further off. In the foreground the Virgin seated, with one knee raised and one hand on the ground. She holds the Infant Christ in her lap while she looks over her shoulder towards the little St. John, who seems to be mixing something in a bowl placed on the ground. Over him a little to the left stands St. Joseph, leaning with both hands on a long staff, in an attitude somewhat resembling that of the man in sheet (A) above.

Here we have a painter throwing down his first ideas for a composition in a manner of pen-work so slight and hasty as to be almost scrabble. But it is the scrabble of genius, surprisingly expressive and decisive. Everything seems to find its proper station and proportion in the structure of the design; the figures are rightly fitted and established in the place intended for them: in those of the Virgin, as she sits looking round while with her left hand she holds the sleeping Child secure, and of St. Joseph, as he leans looking on, with the shoe half slipped from the raised heel of his idle foot, there is a rapid certainty and rightness almost equalling Rembrandt; the little figures on the knoll behind are full of life and movement, the notched ridges of the distant hill and the roll of the clouds above it are indicated with equal certainty.

Pen and bistre.

Christ Church.—Collection, Guise.

LETTER

TO THE EDITOR OF THE LANCET

SIR,
I have the honor to acknowledge the receipt of your letter of the 11th inst. in relation to the case of the patient under the care of the late Dr. Williams, and in reply to inform you that the same has been forwarded to the proper authorities for their consideration.

I am, Sir, very respectfully,
Your obedient servant,

WILLIAM ST. JOHN

and one hand on the ground. She holds the infant (born in her lap while she looks over her shoulder towards the infant) John, who seems to be nursing something in a bowl placed on the ground. Over him a bird to the left stands St. Joseph, leaning

in the place intended for them in those of the Virgin as she sits looking round with her left hand she holds the infant (child seated and of St. Joseph as he leans looking on with the same half-sneered look of his left foot there is a child certainly and rightness about explaining Herminette; the little figures on the the roll of the clouds above it are unfixed with equal certainty

(first Church - Collection, 1890)





HIERONYMUS BOSCH (VAN AEKEN)

(A) SHEET OF NINETEEN GROTESQUES

THESE composite figures are not merely nondescript but non-describable. One is like the crest and part of the mantlings of a coat of arms come alive in the shape of a flying dragon; another like a bat with two clawed arms and four human legs, dressed in a cloak and cap; others like men with rats' bodies or birds' bodies or no bodies at all, only heads and legs; others like uncanny bears or horses; others like birds or insects, or crosses between the two; one like a bird-headed, lizard-tailed, demon in armour; one with a witless human face encircled with an ornamental headgear of two fishes.

At the close of the 'Gothic' period of Netherlandish art there was no better or more variously endowed painter, and none who exercised a greater influence on his own and the next following generations, than Hieronymus, known as Van Aeken from the place of his birth (Aeken = Aachen, Aix-la-Chapelle) and Bosch from that of his residence ('s Hertogenbosch, Bois-le-Duc). In purely religious art he shows as profound and devout a sentiment as any of his contemporaries; in those aspects of daily life which religious art admits, and in themes of daily life pure and simple, an incisive and penetrating, sometimes biting, realistic grasp and observation in which none could equal him, and from which Pieter Breughel and others in a later generation drew their impulse and example; and in inventions of the diabolic and humorous grotesque—'dreams', as they are called by his earliest commentators,—a fertility and visionary intensity which are astonishing. Unfortunately, destruction has overtaken most of his works, so that the number of extant paintings in which these qualities can be studied is very few, and those chiefly in Spain.¹ All the more value attaches to the perhaps equally rare extant examples of his pen-work. The present sheet, drawn on back and front, is a first-rate example. The figures are exclusively 'dreams', i.e. composite grotesques, which in the case of this artist proceed from a purely northern and personal, genuinely bedevilled imagination, and have nothing to do with the elegant combinations derived and developed by the Italian Renaissance from works of late Roman decorative fancy. It will be noted at the same time that Bosch's mastery of his pen is complete, and that in drawing these monstrosities he uses a stroke as assured, and sometimes even as beautiful and pure, as that of a Greek vase-painter. The use he found for such visions in painting was in representations of the Last Judgement, of the Temptation of St. Anthony, and in those moral and satiric allegories, now become obscure in purport, for which he had a special gift. A few pictures of this kind still exist at Madrid and elsewhere: a few compositions in the same taste have been preserved by the graver of his contemporary Alart du Hameel.

Pen and bistre.

University Galleries.—Collection, Douce.

¹ The best account of these and of the artist generally has been given by Prof. Carl Justi, 'Die Werke des Hieronymus Bosch in Spanien,' *Jahrbuch der K. Preussischen Kunstsammlungen*, vol. X, p. 121.

(B) SHEET OF SEVENTEEN GROTESQUES

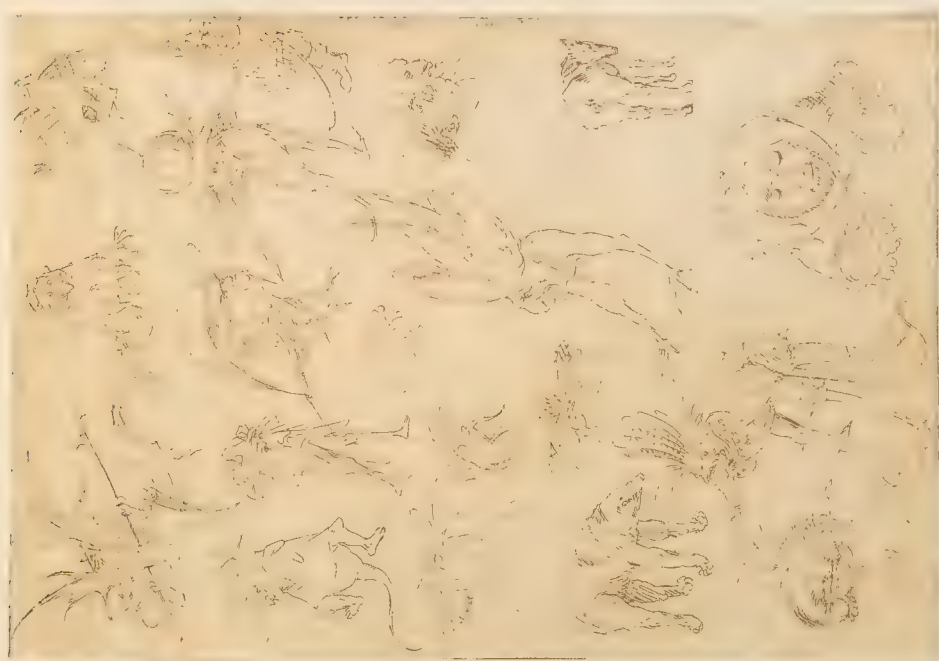
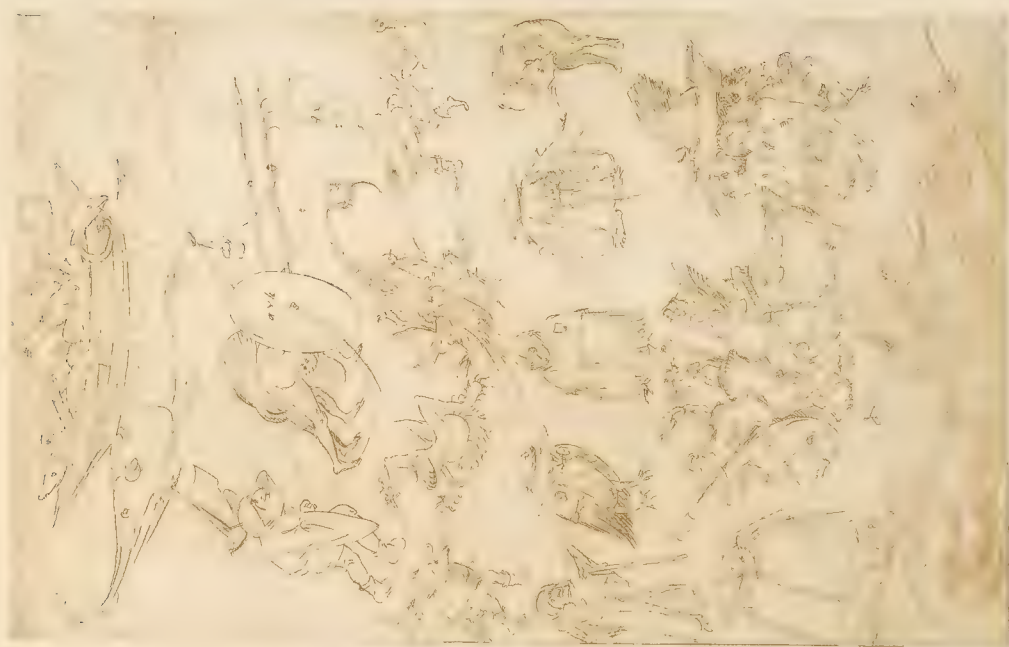
From the back of the same sheet with the preceding. A great fish swimming with a basket of other fish on its back: a man driving two others arranged so as to form a kind of engine of war; an emaciated lame man on crutches; birds partly dressed as men; a composite of contorted monstrous forms in armour, with three small figures of fighting men on their crests: another composite of three contorted naked men under one huge hat, &c., &c.

Identical in style and spirit with the grotesques on the preceding sheet.

Pen and bistre.

University Galleries.—Collection, Douce.







REMBRANDT

(A) SKETCH FOR A BEHEADING OF ST. JOHN THE BAPTIST

THE saint, turned in three-quarters towards the left, kneels on the ground with head bowed and hands clasped.

This is a first sketch, full of character and pathos, for the master's well-known etching of the Beheading of John the Baptist.

Brush and bistre.

University Galleries.—Collection, Douce.

(B) SKETCH FOR CHRIST AND THE WOMAN OF SAMARIA

Facing us, and supporting her right elbow on her pitcher, which she has set on the parapet of the well, is the Samaritan woman: to the right Christ is seated, looking towards her. An earlier sketch of Christ in a position nearer the woman has been half effaced.

Possibly an idea for the well-known etching of the same subject; the composition of which, however, differs considerably from this sketch.

Pen and bistre.

University Galleries.—Collection, Chambers Hall.







REMBRANDT

SCENE BEFORE A HALL OF JUSTICE

THE whole scene is spanned by a wide arch slightly indicated. On a pedestal high up towards the right is a statue of Justice holding the sword and scales. On a railed platform or terrace, and apparently just issuing from some buildings in the background to the left, are seen the figures of two armed guards with a female prisoner between them. In advance of these walks a man trailing what looks like a long sword (the executioner?); in advance of him again, two old men in robes and caps, apparently judges. These seem to be in earnest conversation with a man who steps up on to the platform from the right, holding up his right hand as if in admonition.

What scene this very spirited composition is designed to represent seems difficult to guess. The action looks as though the man coming up from the steps had brought a reprieve for the prisoner, or at least were urging reasons in stay of execution; but I cannot make, and have not heard, any satisfactory suggestion as to the scene, whether of Scripture or other history, which the design was intended to illustrate.

Pen, brush, and bistre.

University Galleries.—Collection, Chambers Hall.







REMBRANDT

FARM-BUILDINGS AND TREES BESIDE A LANE

TO the left the lane runs away, beside a bank and past trees, slightly upward towards a clear horizon. Beyond a bit of fence and a paddock, the whole middle of the composition is taken up with the farm-buildings and the trees that half embosom them. To the right of the buildings a short space of open horizon appears again, and further to the right more trees leaning from right to left close the composition.

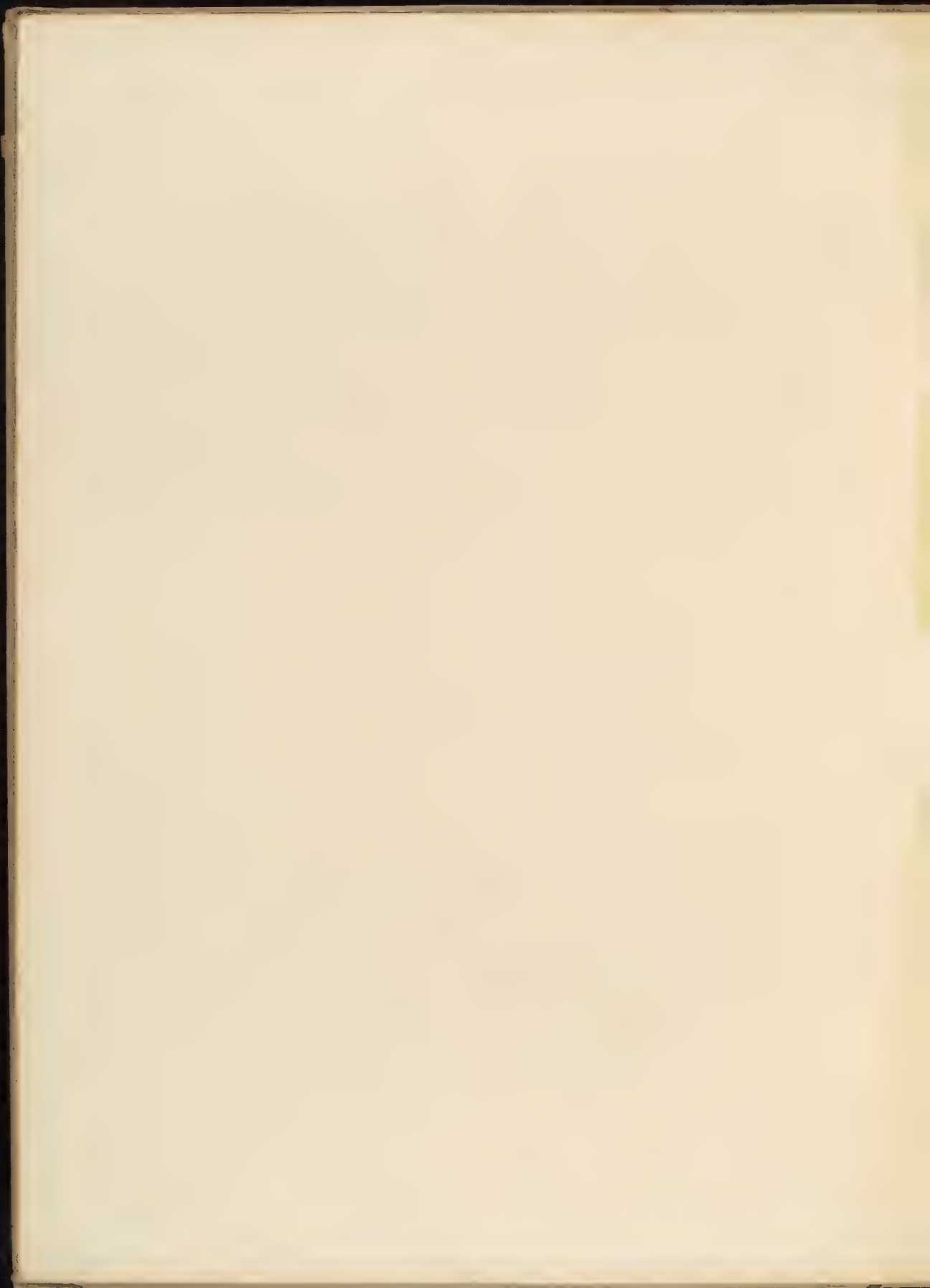
A pleasant and spirited example of Rembrandt's customary manner and choice of subject in landscape drawing with the pen.

Pen and bistre.

University Galleries.—Collection, Chambers Hall.







SPAGNOLETTA (JUSEPE DE RIBERA)

STUDY FOR A FEMALE SAINT (?)

AN old woman, thickly draped and having a cloth wound over her head, stands in full face looking down attentively at an object which she holds in her left hand, while the right is slightly raised with spread fingers. Signed near the right-hand upper corner, *Joseph a Ribera Hisp J.*

A powerful and finished study, plainly from life. The object which the model holds in her hand, somewhat resembling the feathered part of the shaft of an arrow, is a puzzle to me (can it be some kind of a spindle?), and so is the gesture of the right hand.

Red chalk.

Christ Church.—Collection, Guise.







NICOLAS POUSSIN

VIEW IN ROME

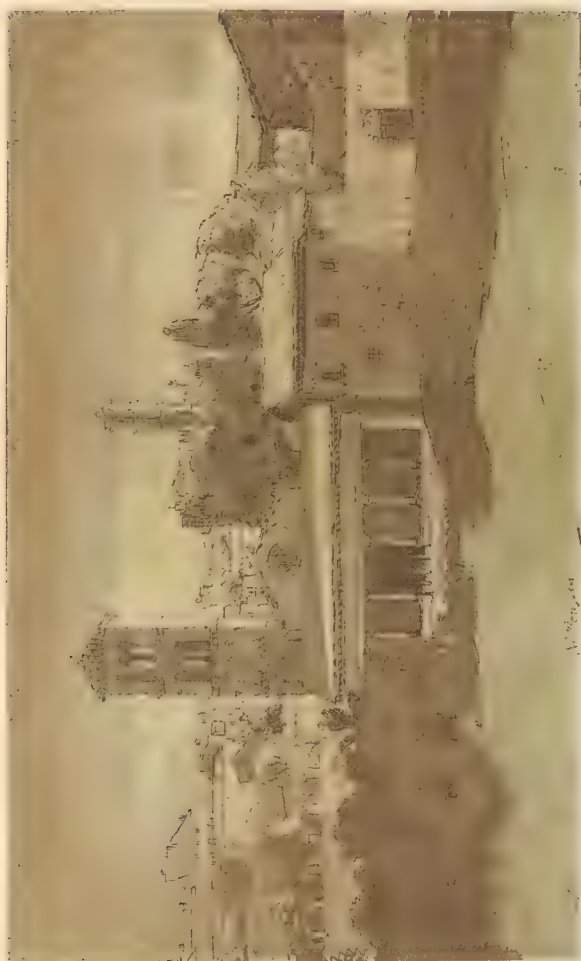
THE view is taken from in front of the round temple near the Tiber known as the Temple of Vesta, looking over the church of Santa Maria in Cosmedin to the Capitoline Hill; on which are conspicuous the Torre del Campidoglio and near it on the left the church of the Ara Coeli.

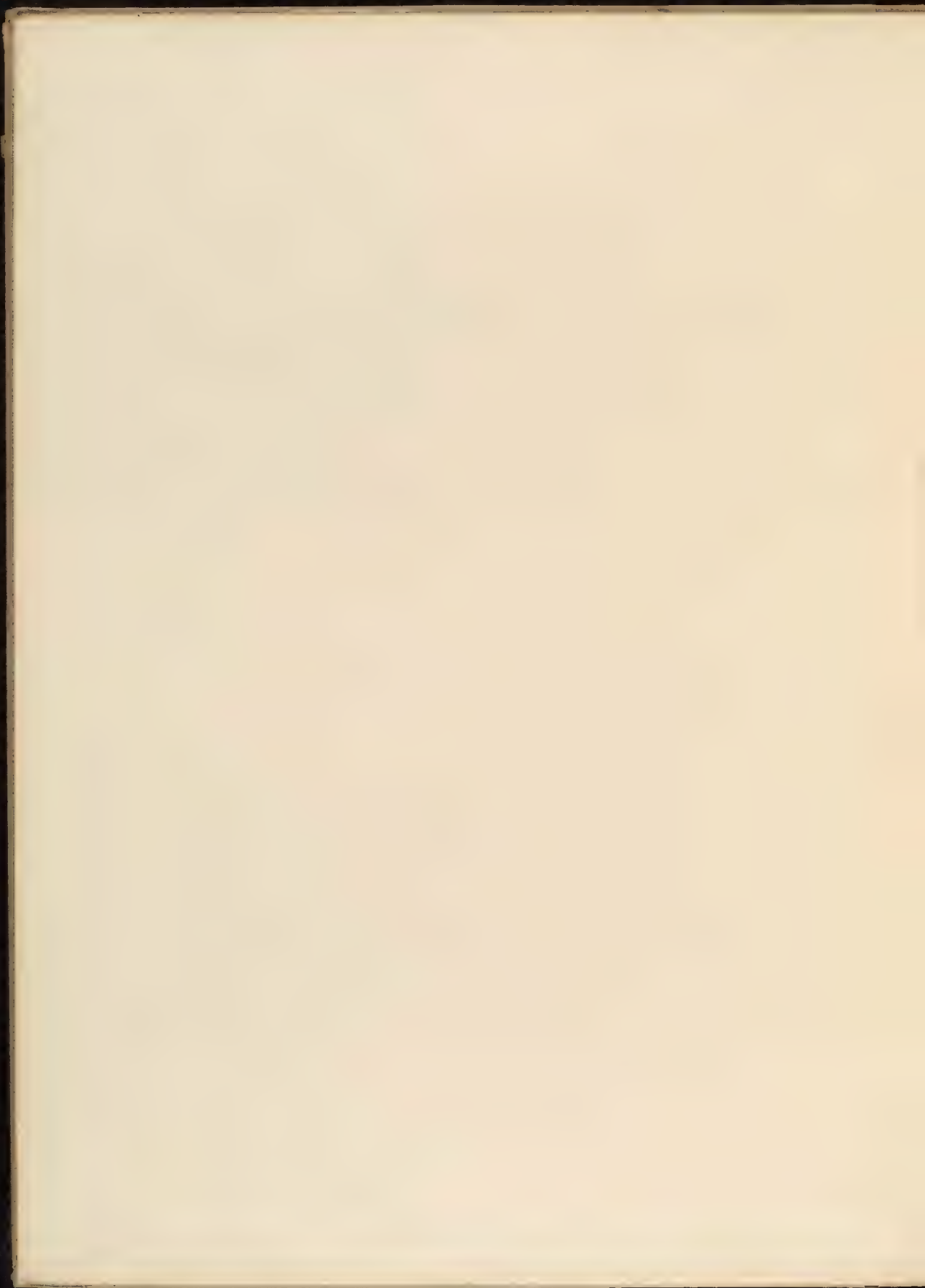
A fine example of the master's breadth of style and classical feeling in architectural and topographical drawing.

Pen, bistre wash, and white on greenish paper.

Christ Church.—Collection, Guise.







WATTEAU

THE ESCAPE FROM NEPTUNE: AN ALLEGORY

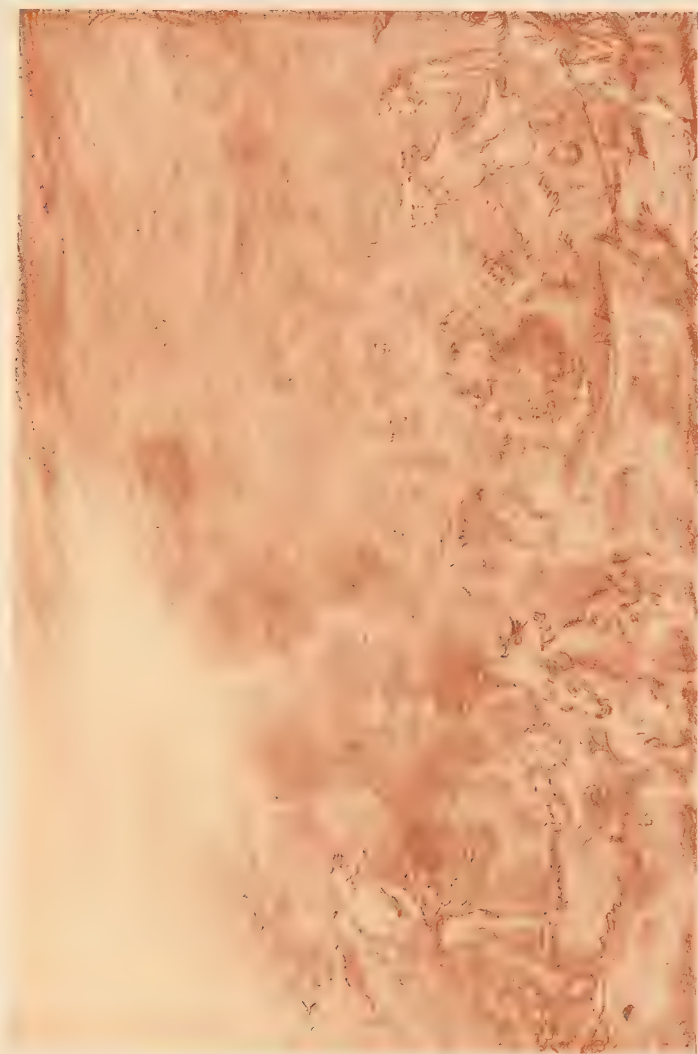
NEPTUNE, standing with blown drapery and brandished trident, and having for chariot a huge scallop-shell, is drawn across the sea by a pair of angry horses or hippocamps. He is attended in the sky by Aeolus and the Winds, and in the water by Tritons: a drowning man clings for rescue to the edge of his shell chariot. To the right, a boat bearing four terror-stricken passengers is being hauled to land by a man in Moorish dress and turban. Welcoming one of these passengers, and helping him to land, stands a gentleman with wig and cloak blowing in the wind. In the background to the right appear a castle and palm-trees above a cliff.

This spirited and interesting drawing, full of accent, movement, and fire, marks and illustrates allegorically an event in the artist's life. Returning in the summer of 1720, a consumptive patient already far spent, from a not very lucrative or successful stay of some months in England, he suffered, it would seem, in the crossing, and on coming home found himself indebted both for welcome and practical succour to his great and lifelong friend Julianne, who during his absence had collected ('saved from shipwreck' is the phrase of Gersaint) a sum of six thousand francs due to him. The sick and unhappy passenger rising in the bow of the boat is accordingly Watteau himself; the courteous rescuer who welcomes him, Julianne. Why Watteau has chosen to give the scene a fancy colour of the East by the introduction of palm-trees and of a man in Moorish dress, I cannot tell. The drawing has been engraved in reverse by Caylus, and the print is found in copies of the ordinary two-volume *Recueil* of engravings after the master's works.

Red chalk.

University Galleries.—Collection, Douce.







WATTEAU

SHEET OF SIX STUDIES FROM MALE FIGURES

THE studies are in two rows: above, two figures of the Italian comedy in the costumes and gestures of their parts, and one of a gentleman in ordinary dress standing in profile and looking over his right shoulder: below, three gentlemen in ordinary dress, two standing and one seated.

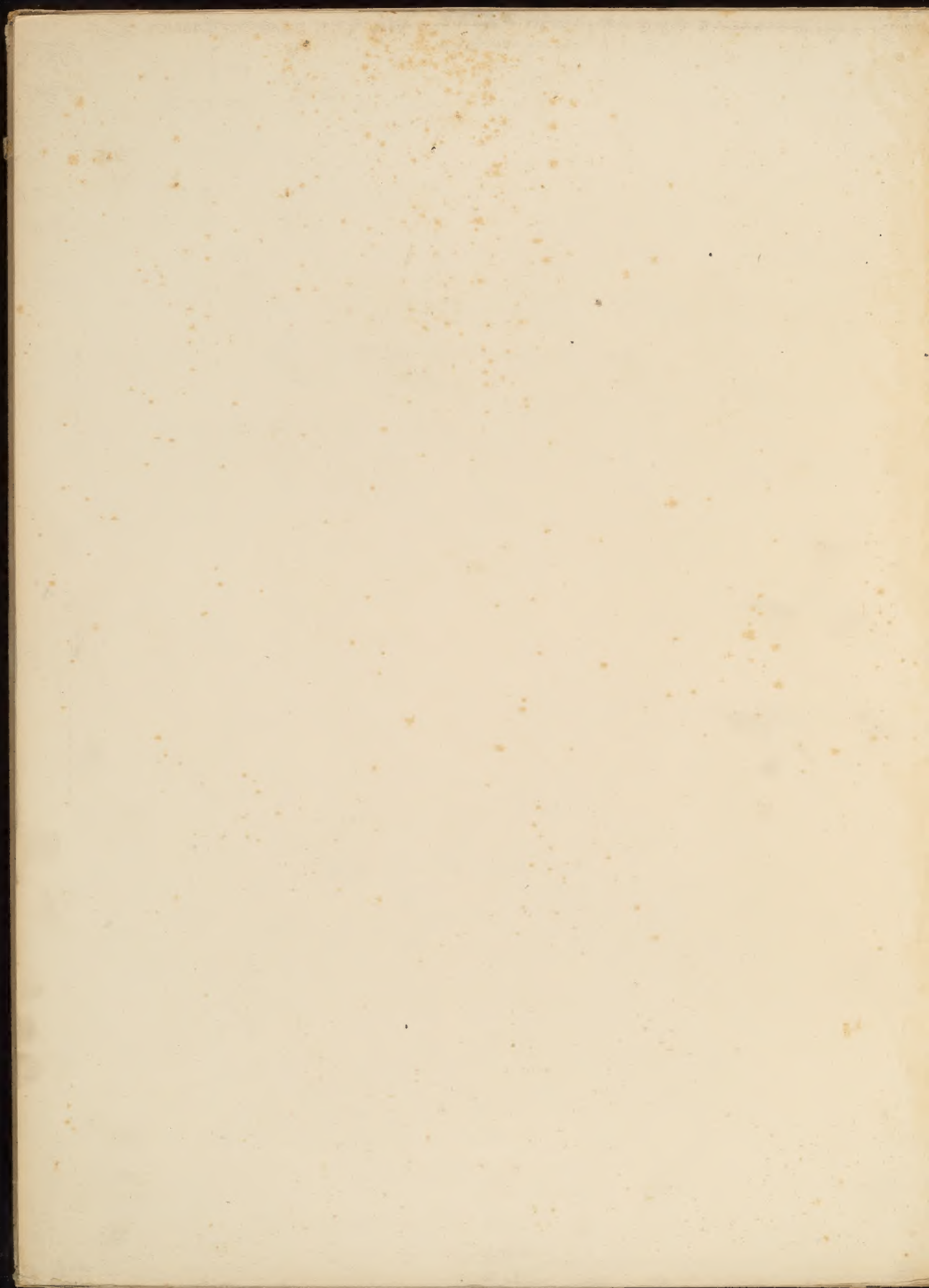
Characteristic work, elegantly expressive and incisive in every touch.

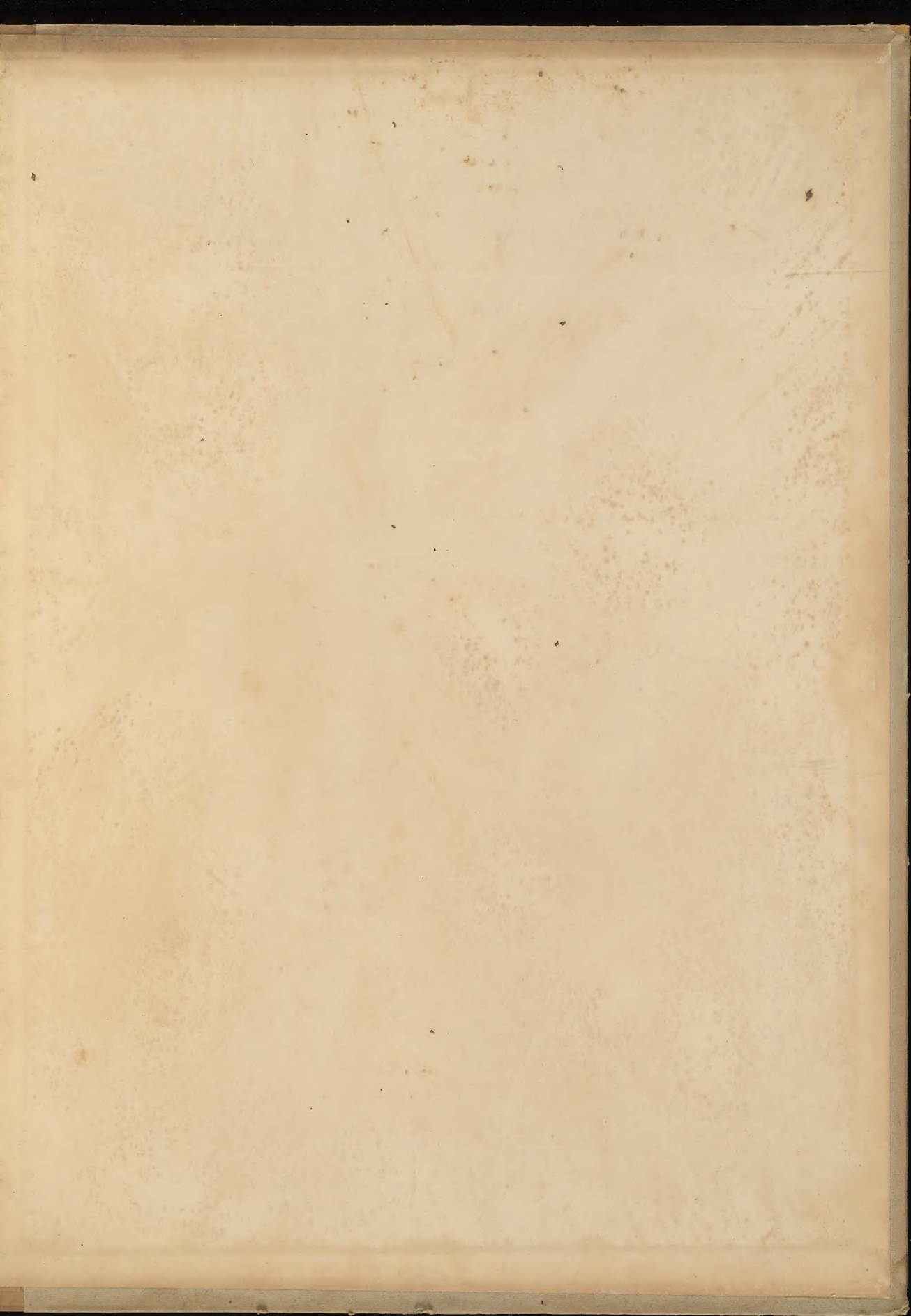
Red chalk.

University Galleries.—Collection, Douce.









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